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II. WITHOUT CONTEXT.

Gray.

16. Suggests a big block of dark color.
17. A silver sheen. More pleasing.
18. Connected with cloth.
19. Applied to goods.
20. Any mixture of black and white.
21. A dark color. The word pronounced grā.
22. Brighter.
23. More white than black in the mixture.
24. Gives a picture of a soft yet solid substance, silvery white like dress-goods. Vowel broad.
25. Dull slate color.
26. Hard, stony and cold, as a steel-gray.
27. Connected with persons.
28. Bluish shade; soft.
29. Used of nature, as a gray day.
30. Connected with woolens or cloth generally. A pinkish shade.

The differences of impression seem to be traceable to four principal sources. I enumerate them in the probable order of their importance:

1. Chance association (as, in Group i, with the immediate context).
2. Habitual association.
3. The appearance of the word when written or printed, the effect being due to associations of an obscure nature.
4. The sound of the word. The differences in this instance may be due to chromesthesia or 'color-hearing.'

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PARALLELS BETWEEN SHAKSPERE'S Sonnets AND Love's Labour's Lost.

ALL the commentators upon Shakspeare's sonnets have noted a few parallels between the

Grey.

16. Suggests a grey sky.
17. More somber; seldom used.
18. Connected with an image of a greyhound.
19. Applied to cats.
20. A greenish gray.
21. A very light color. The word pronounced grā, but very short, almost grē.
22. Somber and mournful. Always supposed the distinction was a foolish personal predilection.
23. White and black in equal proportion.
24. Hazy and vague like a vapor. Suggests gloomy thoughts.
25. Greenish tinge.
26. Softer and warmer.
27. Used abstractly.
28. Cold, brownish drab.
29. Used of hair.
30. Almost white. Suggests side-walks and the sky on a cloudy day. Bluish tinge.

Sonnets and Shakspeare's *Love's Labour's Lost*, yet none, so far as we know, has marked special citations to show the remarkably close attachment of the *Sonnets*, by word and imagery, to this play. After a general fashion the near kinship of the *Sonnets* to the early dramatic work of Shakspeare has often been acknowledged. Moreover, Mr. Sidney Lee observes that

"in phraseology the sonnets often closely resemble such early dramatic efforts as 'Love's Labour's Lost' and 'Romeo and Juliet'."

The presence of the three sonnets, the poetical tributes paid to the educational value of women's eyes, the extravagant praise of the unfashionably complexioned 'Dark Lady,' and the perjured oaths of the King and his followers under the potent spell of Love, as depicted in the play of *Love's Labour's Lost*, all these have naturally caught the attention of readers of both *Sonnets* and play, even though casual readers.

These characteristics of the play together with many other approved data have adduced all critics to assign this dramatic work to the earliest place. Such an array of proof can never be drawn up for the *Sonnets*, yet the great similarity between certain sonnets and the play almost forces one to think of an equally close relationship as regards time of composition. Two of the latest authorities may be quoted upon this question, Mr. Sidney Lee and Mr. George Wyndham. The former believes that the time of composition falls between "the spring of 1593 and the autumn of 1594;" while the latter, after a certain assumption, says,

"we may infer that the latest group (C—cxxxvi.) was not written *before* May 1600, possibly not *before* May 1602; and that the earlier groups, which are fairly continuous, were not written *before* 1597, possibly not *before* 1599."

It is a mooted question, bandied about by one authority after another, and little confidence may be bestowed upon any new scheme to solve the mystery.

Two classes of parallels we wish to present: one, in which the thought or imagery seems to be correspondent, though this may not always be in the exact phraseology; and a second, in which the mere word is sufficiently forcible to attract the attention. This latter classification is of no value in itself, is often overdone in tediously critical texts.

In quoting the following correspondences no credit will be given to Messrs. Dowden, Wyndham, and other examiners, for the few citations in their editions of the *Sonnets* do not emphasize any special connections between the *Sonnets* and this particular play.

The sonnet is first quoted and the parallel in the play follows.

Son. iv, 1-4, "Lo, in the Orient when the gracious light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight,
Serving with looks his sacred majesty."

L.L.L. iv, iii, 216-223, "Who sees the heavenly Rosalind,
That, like a rude and savage man of Inde,
At the first opening of the gorgeous east,
Bows not his vassal head, and stricken blind
Kisses the base ground with obedient breast?
What peremptory eagle-sighted eye
Dares look upon the heaven of her brow,
That is not blinded by her majesty?"

Son. xi, 9-14, "Let those whom Nature hath not made for
store,
Harsh, featureless, and rude, barrenly perish:
Look, whom she best endow'd, she gave the
more;
Which bounteous gift thou shouldst in bounty
cherish."

L.L.L. ii, i, 9, "Be now as prodigal of all dear grace
As Nature was in making graces dear.
When she did starve the general world beside
And prodigally gave them all to you."

The eye being the best reflector of the beauty of the face, it becomes the favorite conceit in Shakspeare's *Sonnets* as with all the other sonneteers. This conceit of the 'eye' is likewise the favorite figure of Byron's eloquent speeches. All commentators have noted the presence of this conceit in both *Sonnets* and play.

Son. xiv, 9, "But from thine eyes my knowledge I derive."

L.L.L. iv, iii, 345, "From women's eyes this doctrine I derive:" etc.

Son. xvii, 5, "If I could write the beauty of your eyes
And in fresh numbers number all your graces,"

L.L.L. iv, iii, 308, "Teaches such beauty as a woman's
eye!"

and again

317-8, "Such fiery numbers as the prompting eye
Of beauty's tutors have enriched you
with?"

Son. xx, 5-6 "An eye more bright than theirs, less false in
rolling,

Gilding the object whereupon it gazeth,"

L.L.L. v, ii, 752, "Form'd by the eye, and therefore, like
the eye,

Full of strange shapes, of habits, and of forms,
Varying in subjects as the eye doth roll

To every varied object in his glance."

Son. xxiii, 14 "To hear with eyes belongs to love's fine
wit."

L.L.L. ii, i, 241, "Methought all his senses were lock'd in
his eye,"

and

251, "I have only made a mouth of his eye,"

Many other passages might be cited in which the chief conceit is this confusion of the other senses with eyesight, through the magical influence of love.

Son. xxiv, 10-11, "Mine eyes have drawn thy shape, and
thine for me

Are windows to my breast,"

L.L.L. v, ii, 828, "Behold the window of my heart, mine
eye,"

In the *Sonnets* elaborate descriptions are given of the constant warfare between the

heart and the eye, and *Son.* xlvii brings the case to trial to determine "the clear eye's moiety and the dear heart's part;" while *Son.* xlvii announces that "betwixt mine eye and heart a league is took." The dispute is continued in *Son.* cxli and this conclusion reached:

"In faith, I do not love thee with mine eyes,
For they in thee a thousand errors note;
But 'tis my heart that loves what they despise,"

Likewise in the play the heart is constantly conceived of as betrayed by the eye: *L.L.L.* ii, i, 228,

"By the heart's still rhetoric disclosed with eyes,"

and again,

233, "Why, all his behaviors did make their retire
To the court of his eye, peeping thorough desire;
His heart, like an agate, with your print impress'd,
Proud with his form, in his eye pride express'd;"

Love also creates havoc with the eyes and causes strange visions:

Son. cxxxvii, "Thou blind fool, Love, what dost thou to mine eyes,
That they behold, and see not what they see?" etc.
i, 13, "In things right true my heart and eyes have erred."

Again,

Son. cxlviii, i, "O me, what eyes hath Love put in my head,
Which have no correspondence with true sight!"

i, 8-9, "Love's eye is not so true as all men's:
no
How can it? O, how can Love's eye be true,
That is so vexed with watching and with tears?"

L.L.L. iv, iii, 328-9, "It (Love) adds a precious seeing to the eye;
A lover's eye will gaze an eagle blind;"

again,

V, ii, 750-3, "As love is full of unbefitting strains,
All wanton as a child, skipping and vain,
Form'd by the eye, and therefore, like the eye,
Full of strange shapes, of habits, and of forms,"

And this power of the eye to create strange shapes and monsters is touched upon again in *Son.* cxiv, 2-7,

"Or whether shall I say, mine eyes saith true,
And that your love taught in this alchemy,
To make monsters and things indigest
Such cherubins as your sweet self resemble,
Creating every bad a perfect best,
As fast as objects to his beams assemble?"

Beauty itself is determined by the eye, *Son.* cxxxvii, 3-4,

"They (the eyes) know what beauty is, see where it lies,
Yet what the best is take the worst to be,"

L.L.L. II, i, 15, Beauty is bought by judgement of the eye,"

Though not of the fashionable color, Rosaline's black eyes are magnets,

L.L.L. III, i, 195 "With two pitch-balls stuck in her face for eyes."

Also in *Son.* cxxvii, 9-10,

"Therefore my mistress' eyes are raven black,
Her eyes so suited, and they mourners seem."

likewise

Son. cxxxii, "As those two mourning eyes become thy face:"

These last quotations have introduced us to the "Dark Lady," and we may now pass on to a view of her features as well as the various plays on light and darkness in these two works. The two most often cited and conspicuous passages are the following:

Son. cxxvii, "In the old age black was not counted fair.
Or if it were, it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slander'd with a bastard shame:
For since each hand hath put on nature's power,
Fairing the foul with art's false borrow'd face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace.
Therefore my mistress' eyes are raven black,
Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Slandering creation with a false esteem:
Yet so they mourn, becoming of their woe,
That every tongue says beauty should look so."

In *L.L.L.* it is principally the tilt between Biron and his friends over the black complexion of Rosaline that reveals the same characteristics and also attempts to establish a new standard of beauty. The King sportively says, iv, iii, 249,

"O paradox! Black is the badge of hell,
The hue of dungeons, and the shade of night;
And beauty's crest becomes the heavens well."

Biron's answer accords with the sonnet just quoted in full. He replies,

"Devils soonest tempt, resembling spirits of light.
O, if in black my lady's brows be deck'd,
It mourns that painting and usurping hair
Should ravish doters with a false aspect;
And therefore she is born to make black fair.
Her favour turns the fashion of the days;
For native blood is counted painting now,
And therefore red, that would avoid dispraise,
Paints itself black, to imitate her brow."

Note the striking and similar conceit in line 3, of the sonnet cited, and that expressed in line 256 *L.L.L.* Other plays on fairness and blackness may be cited: these are not all, however, descriptive of the 'Dark Lady.' Blackness may be cited:

- Son.* xxi, 4-5, "And every fair with his fair doth rehearse,
Making a couplement of proud compare,"
L.L.L. v, ii, 36-7, "I were the fairest goddess on the ground,
I am compar'd to twenty thousand fairs,"
Son. cxxxii, 13-4, "Then will I swear beauty herself is black,
And all they foul that thy complexion lack,"
L.L.L. iv, iii, 246-8, "That I may swear beauty doth but
lack,
If that she learn not of her eye to look;
No face is fair that is not full so black,"

and

- Son.* cxxxi, 12, "Thy black is fairest in my judgement's
place."

Such a 'black beauty' requires not the additional charm of paint:

- Son.* xxi, 1-2, "So is it not with me as with that Muse
Stirr'd by a painted beauty to his verse,"
L.L.L. i, i, 13-4, "my beauty, though but mean,
Needs not the painted flourish of your
praise;"
Son. lxii, 9, 14, "But when my glass shows me myself in-
deed,"
.
"Painting my age with beauty of thy days."
L.L.L. iv, i, 16-8, "Nay, never
paint me now;
Where fair is not, praise cannot mend the
brow.
Here, good my glass, take this for telling
true;"

also *Son.* lxxxii, after praising the fairness of his friend, "in true plain words by thy true-telling friend," criticizes those that "have devised what strained touches rhetoric can lend," and believes that "their gross painting might be better used where cheeks need blood." Compare also *Son.* lxxxiii, 1-2,

"I never saw that you did painting need,
And therefore to your fair no painting set;"

Further truth and beauty agree in not requiring the painter's art:

- Son.* ci, 6-7, "Truth needs no colour, with his colour fix'd;
Beauty no pencil, beauty's truth to lay;"

In same manner the fair is contrasted with the foul, and similarly light with dark, and day with night:

- Son.* cxxvii, 6, "Fairing the foul with art's false borrowed
face,"
Son. cxxxvii, 12, "To put fair truth upon so foul a face?"
L.L.L. iv, i, 19, "Fair payment for foul words is more than
due,"
iv, i, 23, "A giving hand, though foul, shall have
fair praise,"
v, ii, 342, "Fair in all hail is foul,"

Thus also the contrast between day and night, light and darkness:

- Son.* xliii, 13-4, "All days are nights to see till I see thee,
And nights bright days when dreams do
show thee me."
L.L.L. i, i, 46, "And make a dark night too of half the day,"
Son. 6, 3-4, "Spend'st thou thy fury on some worthless song,
Darkening thy power to lend base subjects light?"
L.L.L. i, i, 75, "Light seeking light doth light of light be-
guile;
So, ere you find where light in darkness lies.
Your light grows dark by losing of your eyes."

Likewise *Son.* xliii is an elaborate play upon the power of the eyes to see in the darkness of the night, "When most I wink, then do mine eyes best see," and the sleeping and not winking is one of Biron's troubles, "to sleep but three hours in the night, and not be seen to wink all the day." *L.L.L.* i, i, 42-3. The conceit of the dark clouds overcasting the moon occurs in *Son.* xxxiii, xxxiv, and xxxv, as follows:

- "Anon permit the basest clouds to ride
With ugly rack on his celestial face,"
"Tis not enough that though the cloud thou break,
To dry the rain on my storm-beaten face,"
"Clouds and eclipses stain both moon and sun,"

And in *L.L.L.* v, ii, 204, Rosaline plays on this idea of cloud, moon and face,

"My face is but a moon, and clouded too."

The King replies,

"Blessed are clouds, to do as such clouds do!
Vouchsafe, bright moon,—and these thy stars,—to shine,
Those clouds remov'd, upon our watery eyne,"

Two sonnets describe the roses, their color, and their masked buds:

Son. liv, 8, "When summer's breath their masked buds discloses:"

Son. cxxx, 5-6, "I have seen roses damask'd, red and white,
But no such roses see I in her cheeks:"

L.L.L. i, ii, 86, "My love is most immaculate white and red,"
v, ii, 297, "Fair ladies mask'd are roses in their bud;
Dismask'd, their damask sweet commixture shown,

Are angels vailing clouds, or roses blown."
v, ii, 295. "Blown like sweet roses in this summer air."

There are few cross references to 'love' between the *Sonnets* and the play, this not being the favorite theme of the play as its name would imply, while 'love', on the other hand, is the chief theme of many of the sonnets.

Son. lxxvi, 9-10, "O, know, sweet love, I always write of
you,

And you and love are still my argument;"

L.L.L. v, ii, 83-4, "Love doth approach disguis'd
Armed in arguments;"

Son. cii, 3-4, "That love is merchandized whose rich esteeming

The owner's tongue doth publish everywhere."

L.L.L. ii, i, 15-6, "Beauty is bought by judgment of the eye,
Not utter'd by base sale of chapmen's
tongues."

Son. xxxii, 7, "Reserve them for my love, not for their rime,"
L.L.L. v, ii, 6, "Nothing but this! yes, as much love in
rhyme"

Son. lxxii, 9-10, "O, lest your true love may seem false in this,
That you for love speak well of me untrue,"

L.L.L. i, ii, 159, "And how can that be true love which is
falsely attempted?"

Son. cxlii, 9, "Be it lawful I love thee, as thou lovest those."
L.L.L. iv, iii, 280, "Our loving lawful, and our faith not
torn."

Son. cxxxi, 6, "Thy face hath not the power to make love
groan:"

L.L.L. iv, iii, 177, "Or groan for love?"

Son. cxliv, 1, "Two loves I have" etc., one being called
the 'better angel'

the other the 'worse spirit' and 'bad angel.'

Armado says in

L.L.L. i, ii, 160, "Love is a familiar: Love's a devil:
there is no evil angel but Love."

Time is one of the leading conceits in the *Sonnets*; it is conceived of as the great enemy of the beauty, youth, and fame of the poet's friend in the early sonnets, an enemy to be withstood only by the enduring fame of the poems themselves. The play in hand could not use such a theme to any great extent, yet the opening lines contain the very idea that is again and again elaborated in the course of the *Sonnets*.

L.L.L. i, i, 1-7, "Let fame, that all hunt after in their lives,
Live register'd upon our brazen tombs,

And then grace us in the disgrace of death;
When, spite of cormorant devouring Time,
The endeavour of this present breath may
buy

That honour which shall bate his scythe's
keen edge
And make us heirs of all eternity."

Son. xix, 1, "Devouring Time,"

Son. lx, 12-4, "And nothing stands but for his (Time's)
scythe to mow:

And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand."

Son. c, 13-4, "Give my love fame faster than time wastes
life;

So thou prevent'st his scythe and crooked
knife."

Son. cxvi, 9-10, "Love's not Time's fool, though rosy lips and
cheeks

Within his bending sickle's compass come;"

Son. cxxiii, 14, "I will be true, despite thy scythe and thee."

Son. ci, 11-2, "To make him much outlive a gilded tomb
And to be praised of ages yet to be."

Son. cvii, 13-4, "And thou in this shalt find thy monument,
When tyrants' crests and tombs of brass are
spent."

L.L.L. iv, iii, 269, "I'll prove her fair, or talk till doomsday
here."

Son. lv, 10-2, "your praise shall still find room'
Even in the eyes of all prosperity

That wear this world out to the ending
doom,"

L.L.L. v, ii, 778-9, "A time methinks, too short
To make a world-without-end bargain
in."

Son. lvii, 5, "Nor dare I chide the world-without-end hour"

Numerous passages may be cited where the
play upon words furnishes striking parallels:

Son. lxxviii, 12, "And arts with thy sweet graces graced be;"

L.L.L. v, ii, 322, "Have not the grace to grace it with such
show."

Son. lxxix, 2-3, "My verse alone had all thy gentle grace;
But now my gracious numbers are decayed,"

L.L.L. v, i, 126, "that is the way to make an offence gracious,
though few have the grace to do it."

Son. xcvi, 3-4, "Both grace and faults are loved of more and
less:

Thou makest faults graces that to thee resort."

L.L.L. v, ii, 765-6, "And even that falsehood, in itself a sin,
Thus purifies itself and turns to grace."

Son. lxxviii, 8, "And given grace a double majesty."

L.L.L. I, i, 134, "A maid of grace and complete majesty."

Son. xvii, 6, "And in fresh numbers number all your graces,"

L.L.L. v, ii, 35, "The numbers true; and, were the number-
ing too,"

Son. cxxxvii, 9-10, "Why should my heart think that a
several plot

Which my heart knows the wide world's
common place?"

L.L.L. ii, i, 223, "My lips are no common, though several
they be."

Son. lxix, 5, "Thy outward thus with outward praise is
crown'd:"

- Son.* cxxv, 1-2, "Were't aught to me I bore the canopy,
With my extren the outward honouring,"
L.L.L. iv, i, 32, "When, for fame's sake, for praise, an outward part,
We bend to that the working of the heart;"
Son. cxxviii, 6, "To kiss the tender inward of thy hand,"
L.L.L. v, ii, 796, "And, by this virgin palm now kissing thine,"
Son. xx, 6-7, "my heart,
Which in thy breast doth live, as thine in me;"
L.L.L. v, ii, 806, "Hence ever then my heart is in thy breast."
Son. xxvii, 4, "To work my mind, when body's work's expired:"
L.L.L. i, i, 25, "The mind shall banquet, though the body pine."
Son. xxix, 2, 4, "I all alone beweepe my outcast state,"
"And look upon myself, and curse my fate,"
L.L.L. v, ii, 67-8, "So potent-like would I o'ersway his state
That he should be my fool and I his fate."
Son. xxi, "I will not praise that purpose not to sell."
L.L.L. iv, iii, 235, "To things of sale a seller's praise belongs,"
Son. xlii, 9-10, "If I lose thee my loss is my love's gain,
And losing her, my friend hath found that loss;"
L.L.L. iv, iii, 356-7, "Let us once lose our oaths to find ourselves,
Or else we lose ourselves to keep our oaths."
Son. cxlvii, 9, "Past cure I am, now reason is past care,"
L.L.L. v, ii, 28, "Great reason; for past cure is still past care."
Son. lxxvi, 7, "That every word doth almost tell my name,"
xcv, 8, "Naming thy name blesses an ill report."
cxxxvi, 13-4, "Make but my name thy love, and love that still,
And then thou lovest me, for my name is *Will*,"
L.L.L. iii, i, 163, "When tongues speak sweetly, then they name her name."

This name, 'Will,' brings us to the famous 'Will-sonnets,' and the play is not wanting in puns upon the various meanings of 'will.'

- Son.* cxxxv, 1-2, "Whoever hath her wish, thou hast thy *Will*,
And *Will* to boot, and *Will* in overplus;"
11-2, "So thou, being rich in *Will*, add to thy *Will*
One will of mine, to make thy large *Will* more."
L.L.L. ii, i, 98-9, "Not for the world, fair madam, by my will."
"Why, will shall break it; will and nothing else."

We quote in full *Son.* clii on swearing and oath-breaking, for it has numerous correspondences in the play, where love causes the King and his men to be twice perjured.

- "In loving thee thou know'st I am forsworn,
But thou art twice forsworn, to me love swearing;
In act thy bed-vow broke, and new faith torn,
In vowing new hate after new love bearing.
But why of two oaths' breach do I accuse thee,
When I break twenty? I am perjured most;
For all my vows are oaths but to misuse thee,
And all my honest faith in thee is lost:
For I have sworn deep oaths of thy deep kindness,
Oaths of thy love, thy truth, thy constancy;
And, to enlighten thee, gave eyes to blindness,
Or made them swear against the thing they see;
For I have sworn thee fair; more perjured I,
To swear against the truth so foul a lie!"
L.L.L. i, i, 148, "Necessity will make us all forsworn
Three thousand times within this three years';
For every man with his affects is born," etc.
iv, iii, 280, "Our loving lawful, and our faith not torn."
v, ii, 822, "Yet swear not, lest ye be forsworn again."
i, i, 22-3, "If you are arm'd to do as sworn to do,
Subscribe to your deep oaths, and keep it too."

Many other examples of this conceit might be cited in which the main idea is that love is stronger than swearing and vowing.

It only remains to add that we have collected many phrases in which the key-word, not a common word, strikes a peculiar tone and suggests a certain likeness or harmony of thought in the writer's mind when penning the lines of the *Sonnets* and the play. These are unusual words with no uncertain sound. They give the tone to the thought. For the sake of briefness a list of these words is here appended without citing the passages from which they are taken. They are found in both the sonnets and the play, often surrounded with much the same verbiage:

forlorn	worth	stain
intituled	cross	both twain
gaudy	fury	sport
new-fangled	new-fired	infection
pent up	authority	compiled
saucy	rhetoric	profound
critic	eternity	light (in weight)
youth	maladies	adjunct
transgression	blot	aspect
salve	dote	idolatry
society	melancholy	star.

The play of *Love's Labour's Lost* by no means exhausts all the parallelisms that may be established between Shakspeare's *Sonnets* and his other plays, but it may be carefully

and critically stated that no single play displays such a remarkable similarity of phraseology and thought as the one just examined. From comparisons of this kind we never can determine the exact time of composition, we may perhaps be open to criticism in attempting to attack these old riddles with worn-out guesses, yet one more guess may bring us nearer the truth. The guess here ventured is that the *Sonnets* are not far removed in point of time from the composition of *Love's Labour's Lost*.

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GERMAN LITERATURE.

Die versunkene Glocke. Ein deutsches Märchendrama von Gerhart Hauptmann. With Introduction and Notes by THOMAS STOCKHAM BAKER, Associate in German in the Johns Hopkins University. New York: Henry Holt & Co., 1900. 12mo, xviii+205 pp.

It was a happy idea to present to American students an annotated edition of Gerhart Hauptmann's masterpiece. Surely, our colleges ought not to remain indifferent to the great literary activity of contemporary Germany. A century ago German literature was supreme in Europe, to-day it bids fair to assert that supremacy once more. Let the classics remain the backbone of our German instruction, but let us also give our students a glimpse, at least, of the mighty intellectual struggle that is going on in the Fatherland. No work is better suited to give the student an insight into the new spirit of German literature than *Die versunkene Glocke*.

The editor declines to discuss at length the symbolism of the play, and the reasons advanced by him are very sound. His purpose is to make the play "more accessible and more intelligible to English readers." The introduction contains a sketch of Hauptmann's life, a brief discussion of the sources of the play, a few remarks about the Silesian dialect and about the metre. Then follows a bibliography. The notes contain rather exhaustive arguments of all five acts, a valuable feature of the book; and High German translations of the passages

in dialect, which will doubtless be greatly appreciated by all readers.

In bringing out this book the editor had a great opportunity. He might have given us a standard edition, thereby rendering any further editions unnecessary. A standard edition would have gained for the drama many new readers and would have increased the interest in contemporary German literature at our colleges. The editor failed to improve this opportunity, for his work suffers from three serious faults: it lacks scholarship, accuracy and method. In the following I intend to show this by numerous examples. At the same time I hope to contribute something to a better understanding of the play.

Hauptmann doubtless knows how to coin words, but the editor gives him credit for rather more than the poet would claim himself. L. 90: *Hahnkrat* is not "an invention of Hauptmann." The word is as old as German literature. It occurs in Old High German, for example, Tatian 147, 7; it is common enough in Middle High German and by no means absolute at the present day. A few examples taken at random from modern authors will suffice: Panzer, *Beiträge zur deutschen Mythologie*, München, 1848, p. 287; Bindewald, *Oberhessisches Sagenbuch*, Frankfurt am M., 1873, p. 154; Liebrecht, *Zur Volkskunde*, Heilbronn, 1878, p. 517. Cf. also Grimm and Sanders.—L. 983: *misshör* is not "formed by Hauptmann analogous to *miszverstehen*." Does the editor know the garden scene in *Faust*? *Misshör' mich nicht, du holdes Angesicht!*—L. 1732: *Werkeltaten*, the editor says, is "probably coined by Hauptmann." As the adjective *werkeltätig* is common enough, the statement is not correct. Hauptmann has several compounds with *Werkel*. Cf. l. 1410, stage-direction, and l. 1897.—L. 2206: *barnten*. Schneide-win is wrong in claiming that the use of this word with this signification is original with Hauptmann. The word in this sense is Silesian. Cf. Weinhold, *Beiträge zu einem schlesischen Wörterbuch*, Wien, 1855, p. 8.

A number of forms are declared "very unusual."—L. 13: *Burg* seems to the editor "a large word to be used in this connection." The word is not infrequently used of the habitations of animals: cf. Kehrein, *Wörterbuch der Weid-*